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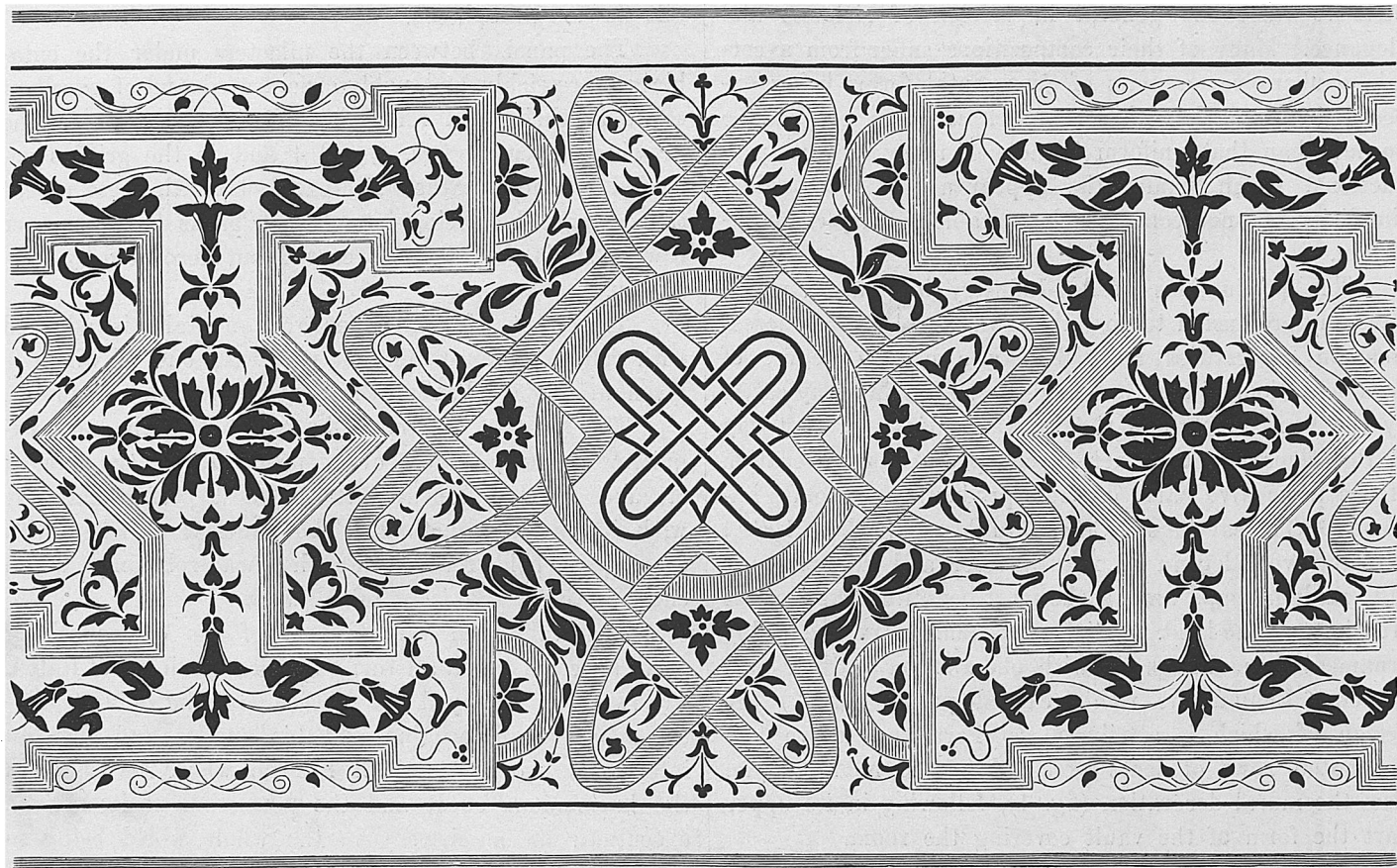
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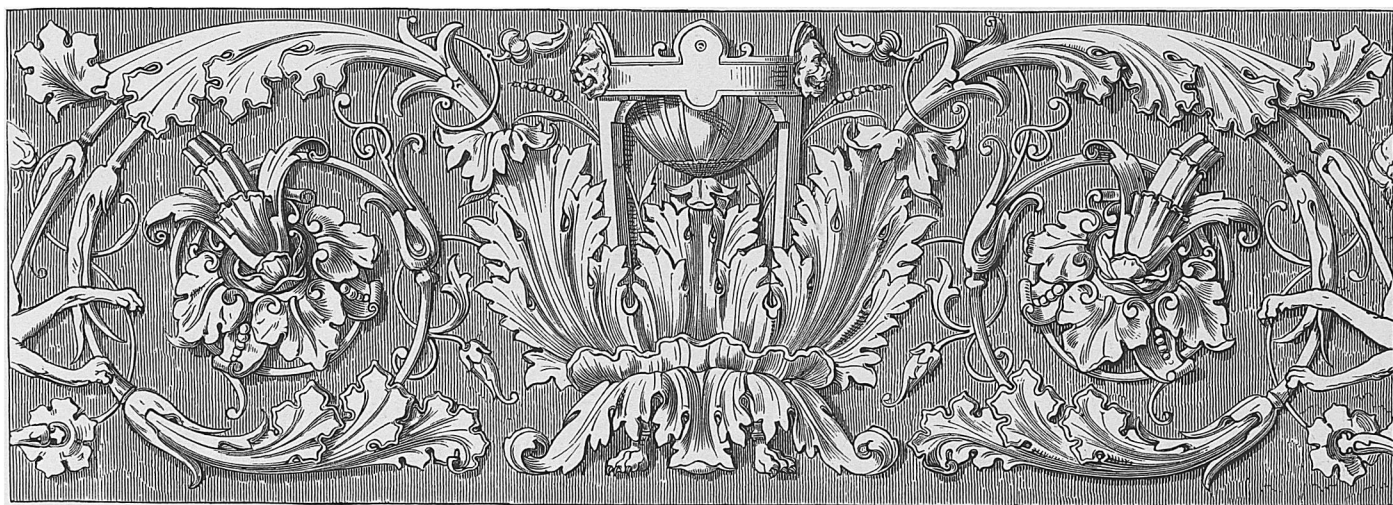
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SPECIMENS OF ORNAMENTATION.



No. 1.

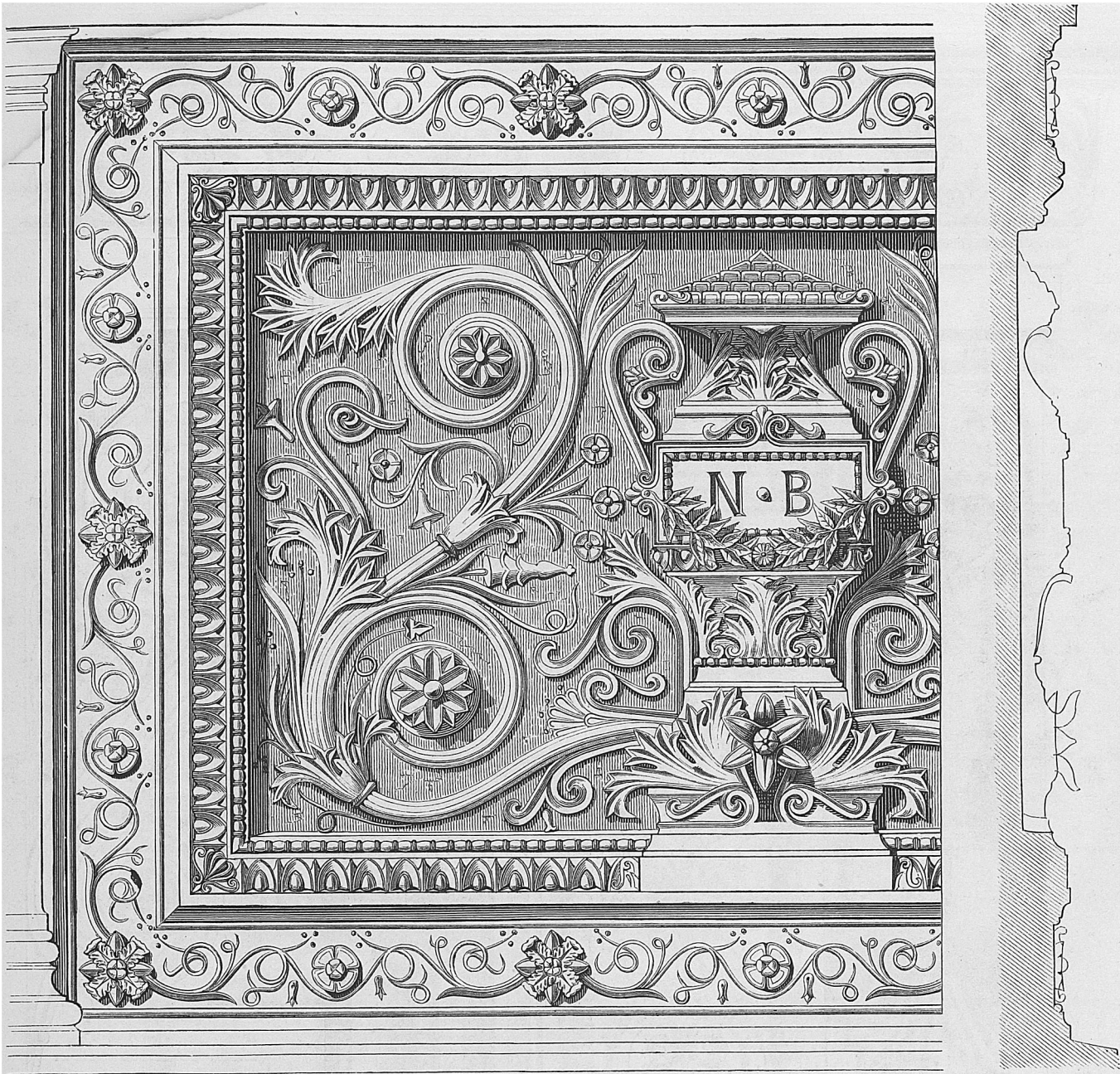


No. 2.

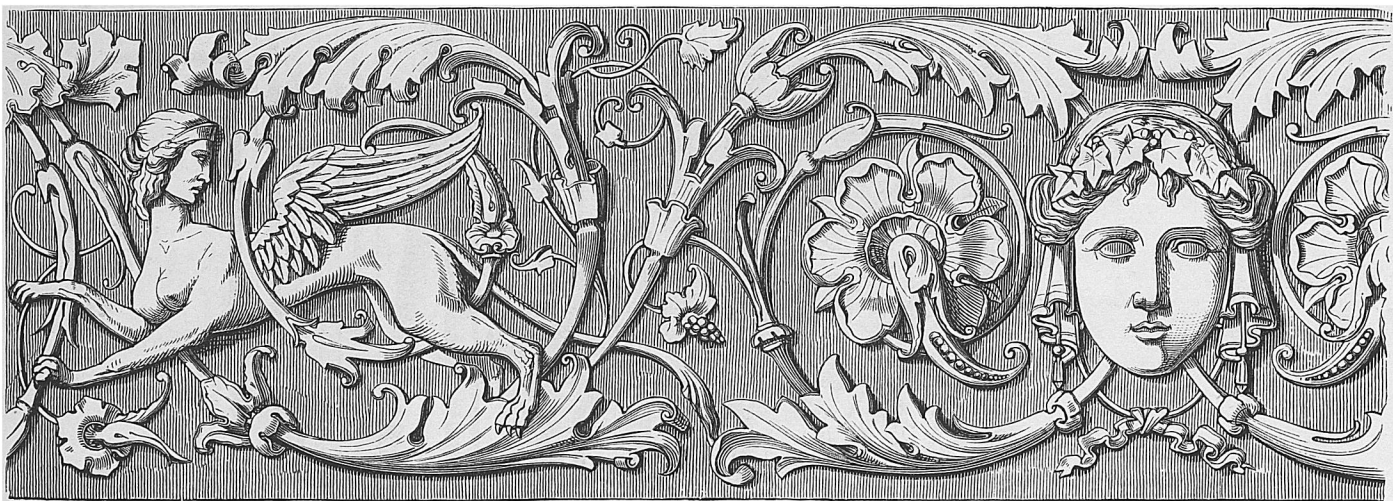
No. 1. Panel Decoration of Wainscoting in Sacristy of S. Maria in Organis, Verona.

Inlaid sixteenth century work; ornament in ebony; $\frac{1}{2}$ real size. — Mr. A. Gnauth, Archt., Stuttgart.

Nos. 2 and 3. Stucco Frieze from Ball-room of the Royal Villa at Berg, near Stuttgart; $\frac{1}{5}$ real size.

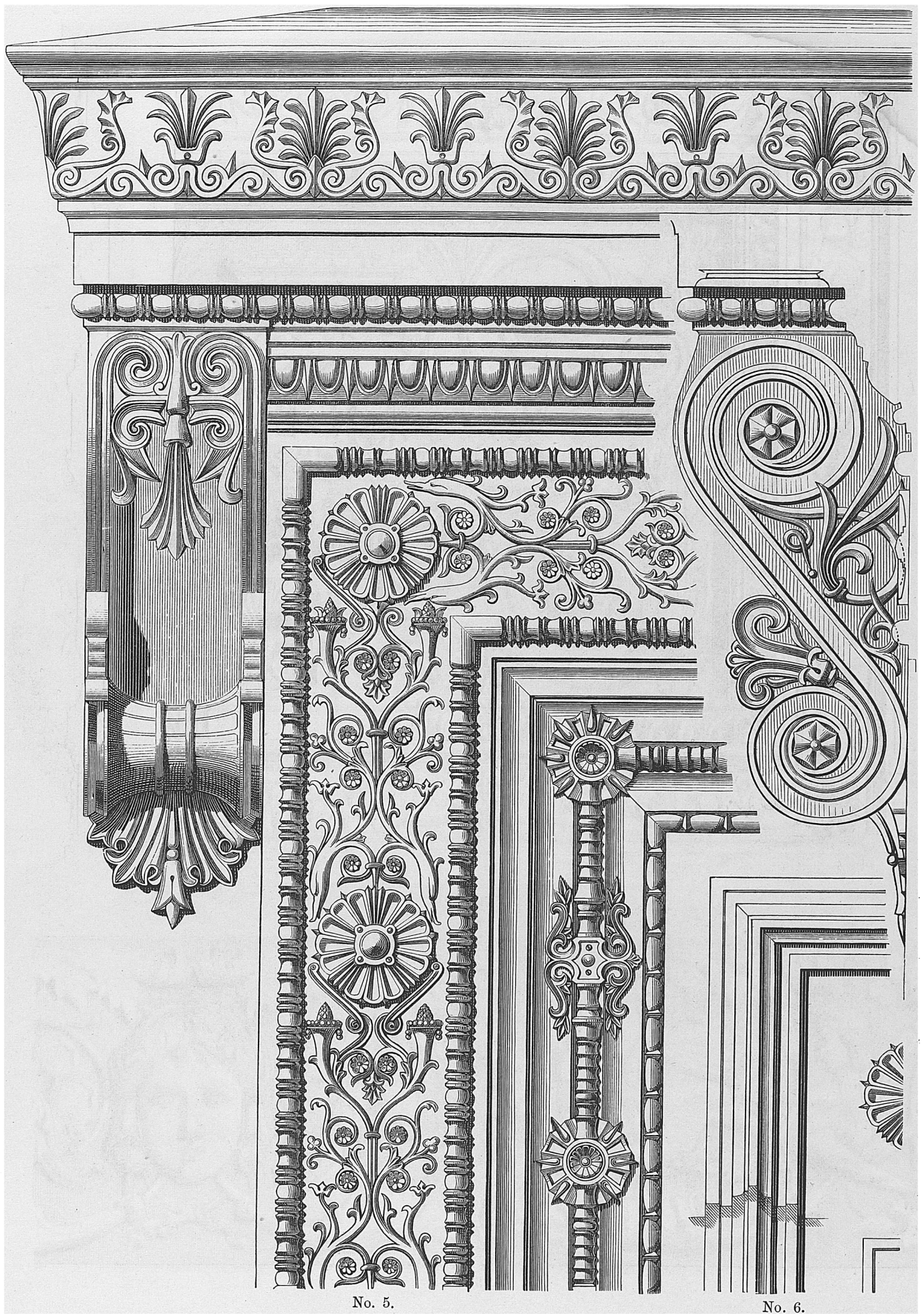


No. 4.

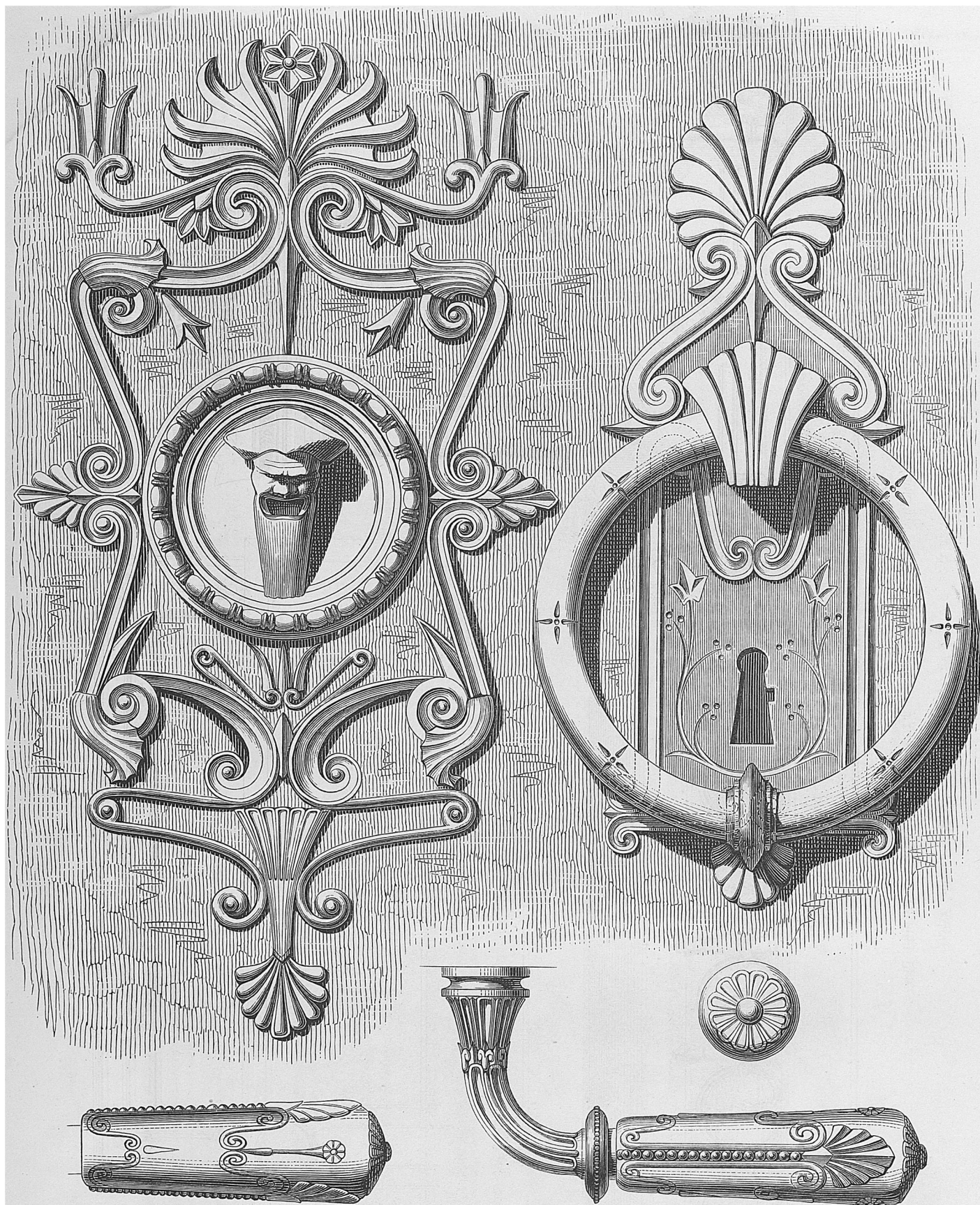


No. 3.

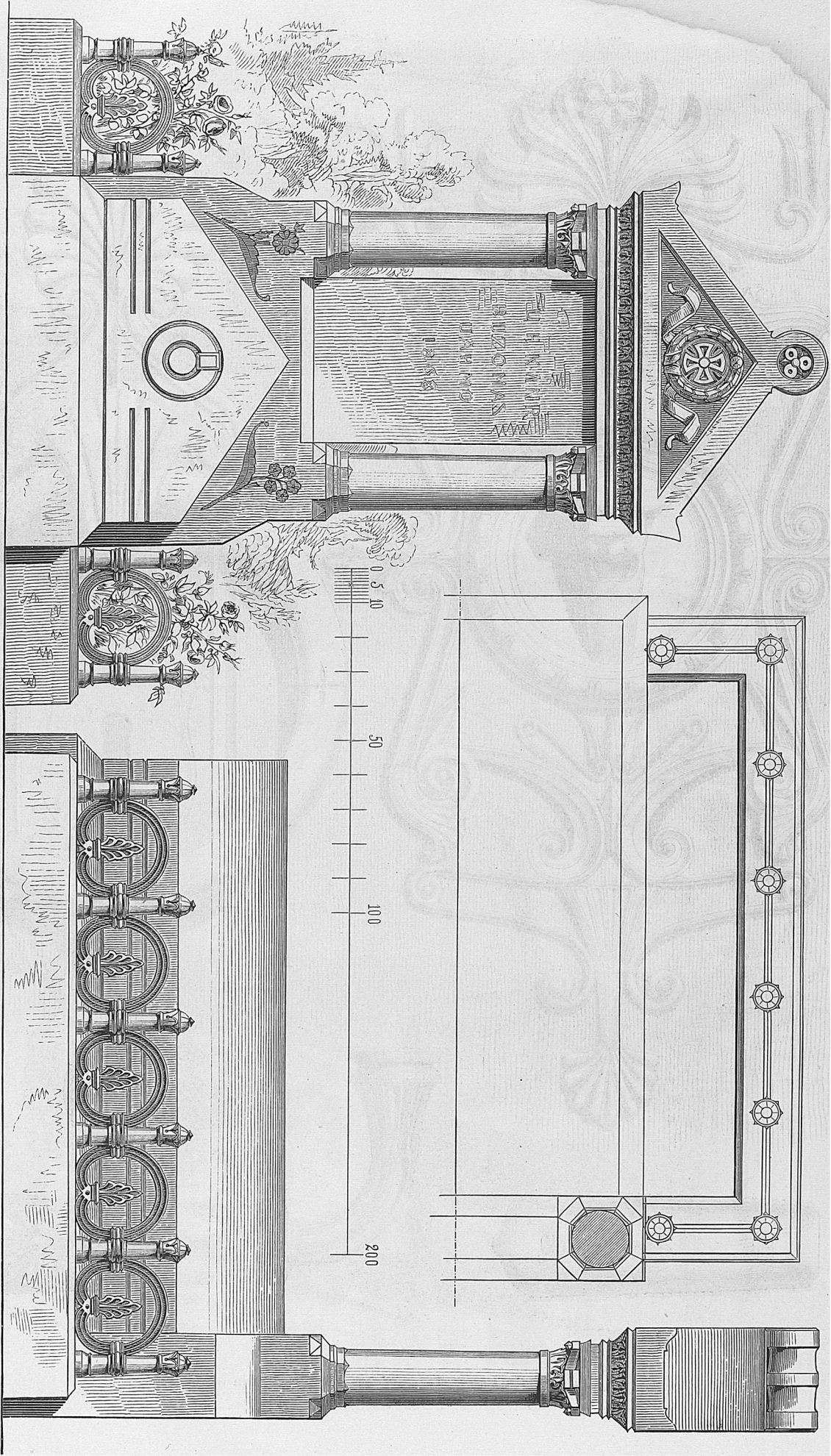
No. 4. Richly ornamented Panel from the Façade of the Pompeian House of Prince Napoleon, Paris; $\frac{1}{4}$ real size.
M. Alfred Normand, Archt.



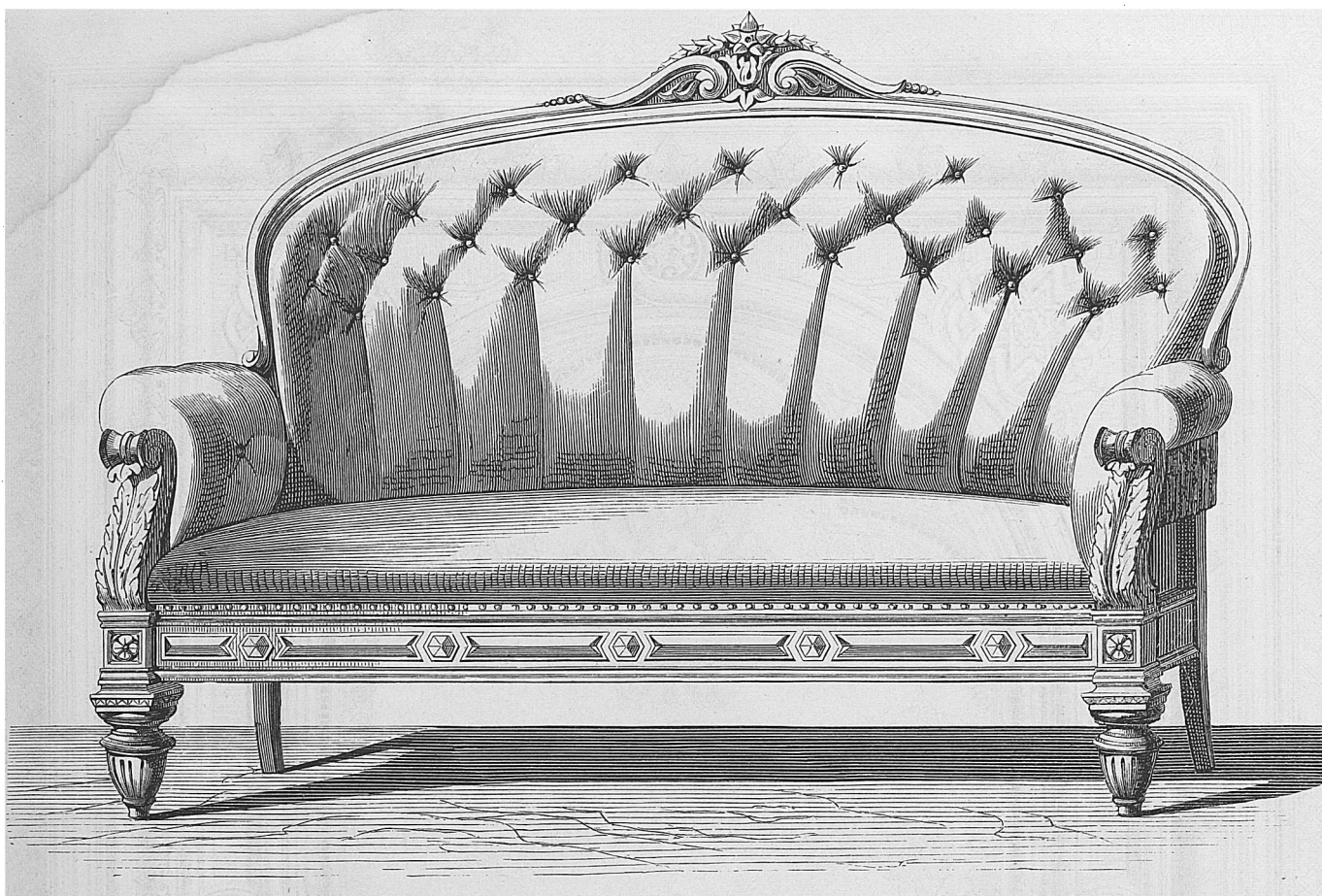
Nos. 5—11. Details of Entrance Door of the Pompeian House of Prince Napoleon, Paris.
Bronze dressings, wooden door leaves with bronze mountings and ornaments. — M. Alfred Normand, Archt.
Nos. 5 and 6. Detail of Upper Part of Door, for full size design of which see Nos. 8 and 9 of Supplement.



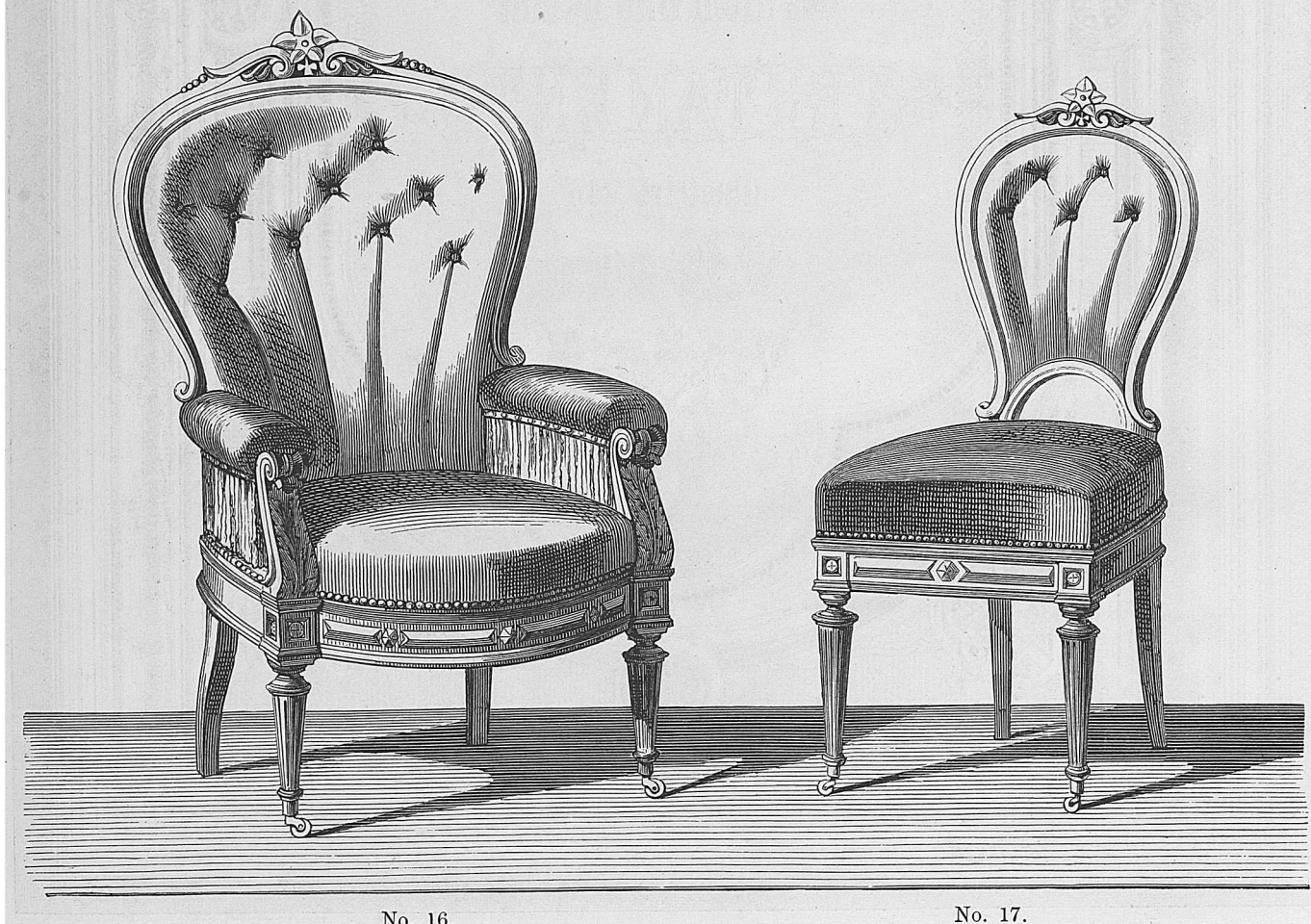
Nos. 7—11. Panel, Lock, Knocker and Handle of Door



Nos. 12—14. Sepulchral Monument near Paris. Front, Side-elevation and Ground-plan.
Details $\frac{1}{4}$ real size in Nos. 3 and 4 of Supplement. — M. Vaudremer, Archt.



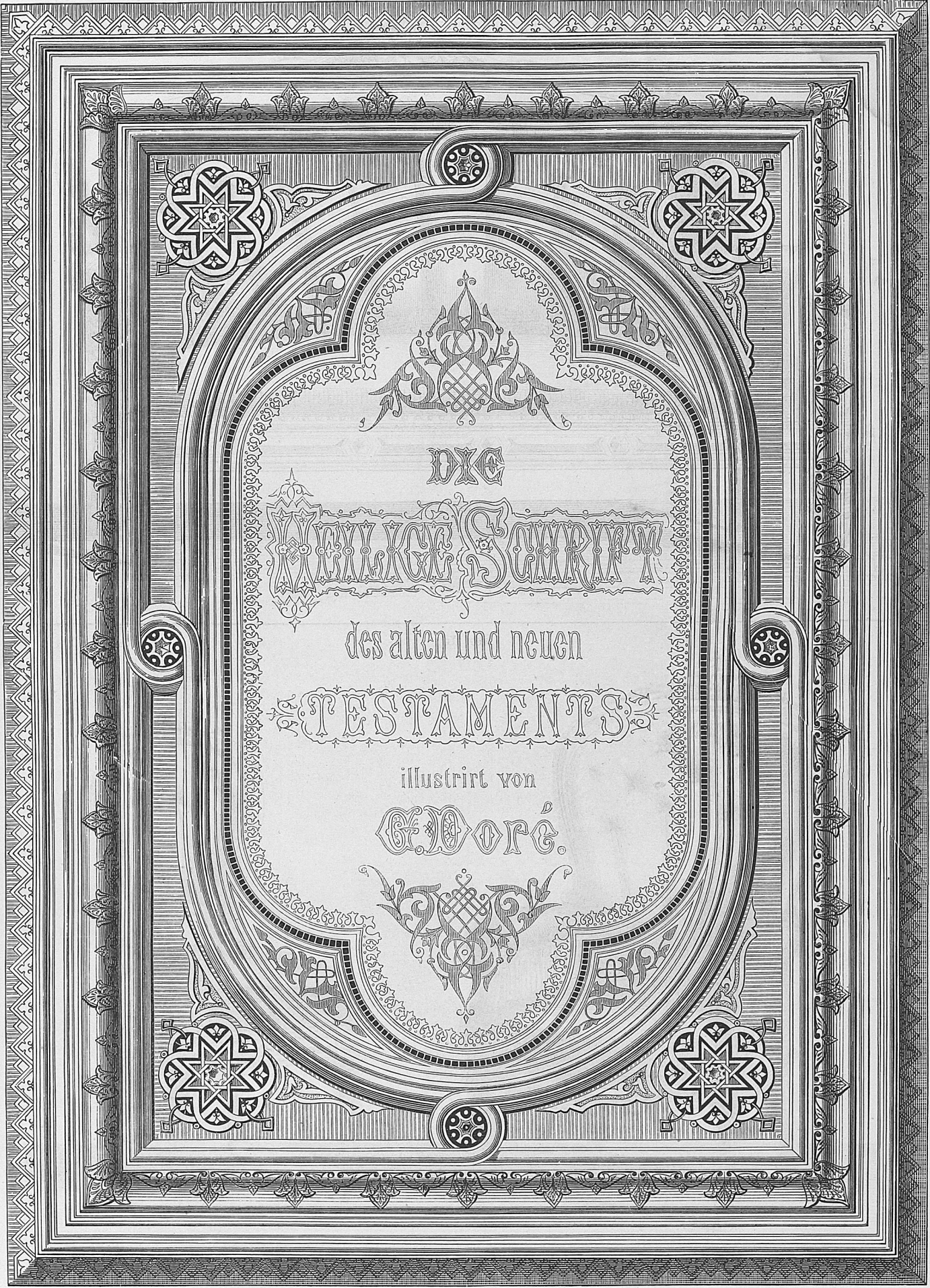
No. 15.



No. 16.

No. 17.

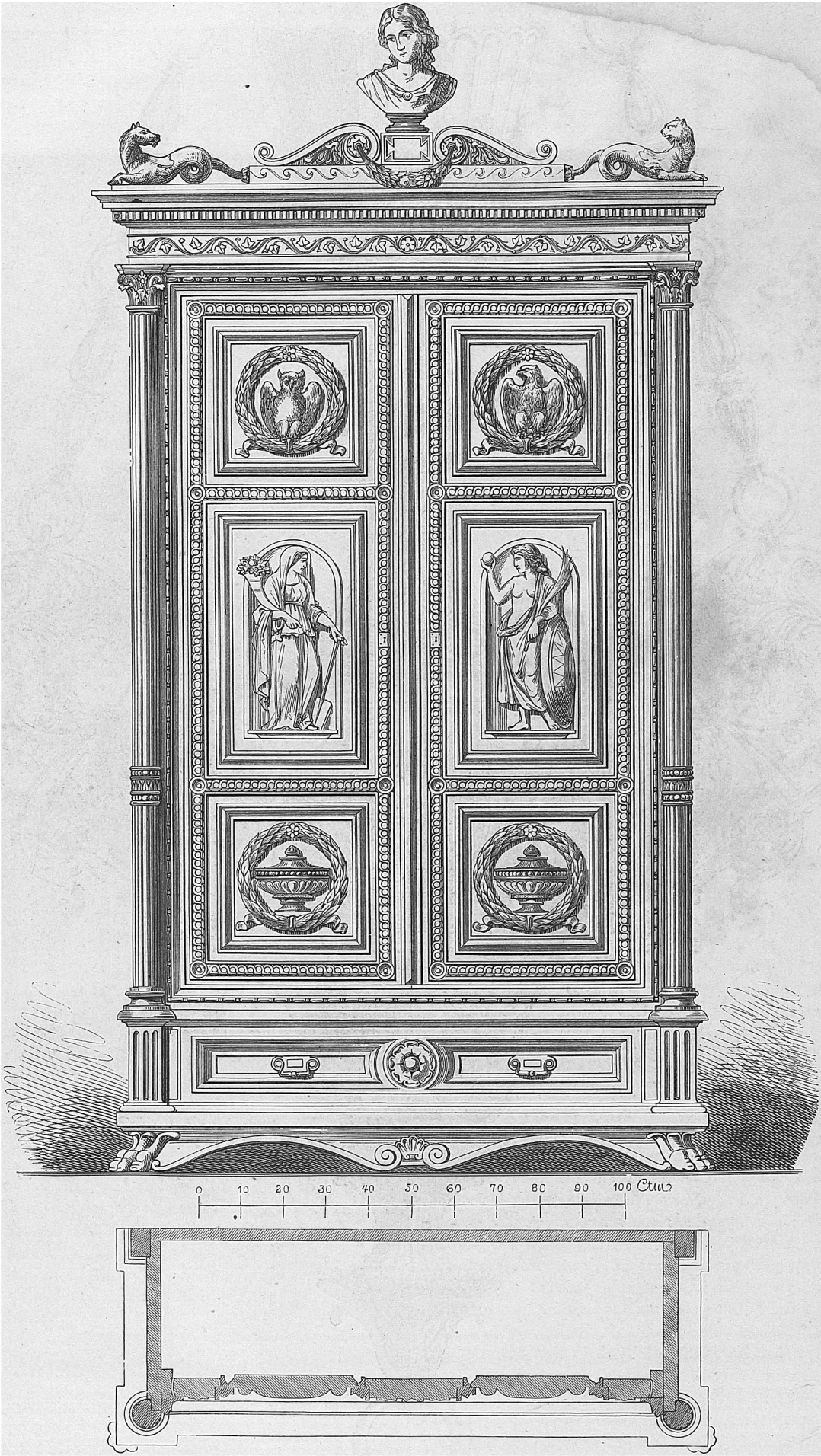
Nos. 15—17. Sopha and Chairs; for full size details see Nos. 5—7 of Supplement.



No. 18. Book Cover to G. Doré's illustrated Bible, from the design of Mr. J. Schnorr, Artist, for the edition in German published by E. Hallberger, Stuttgart.

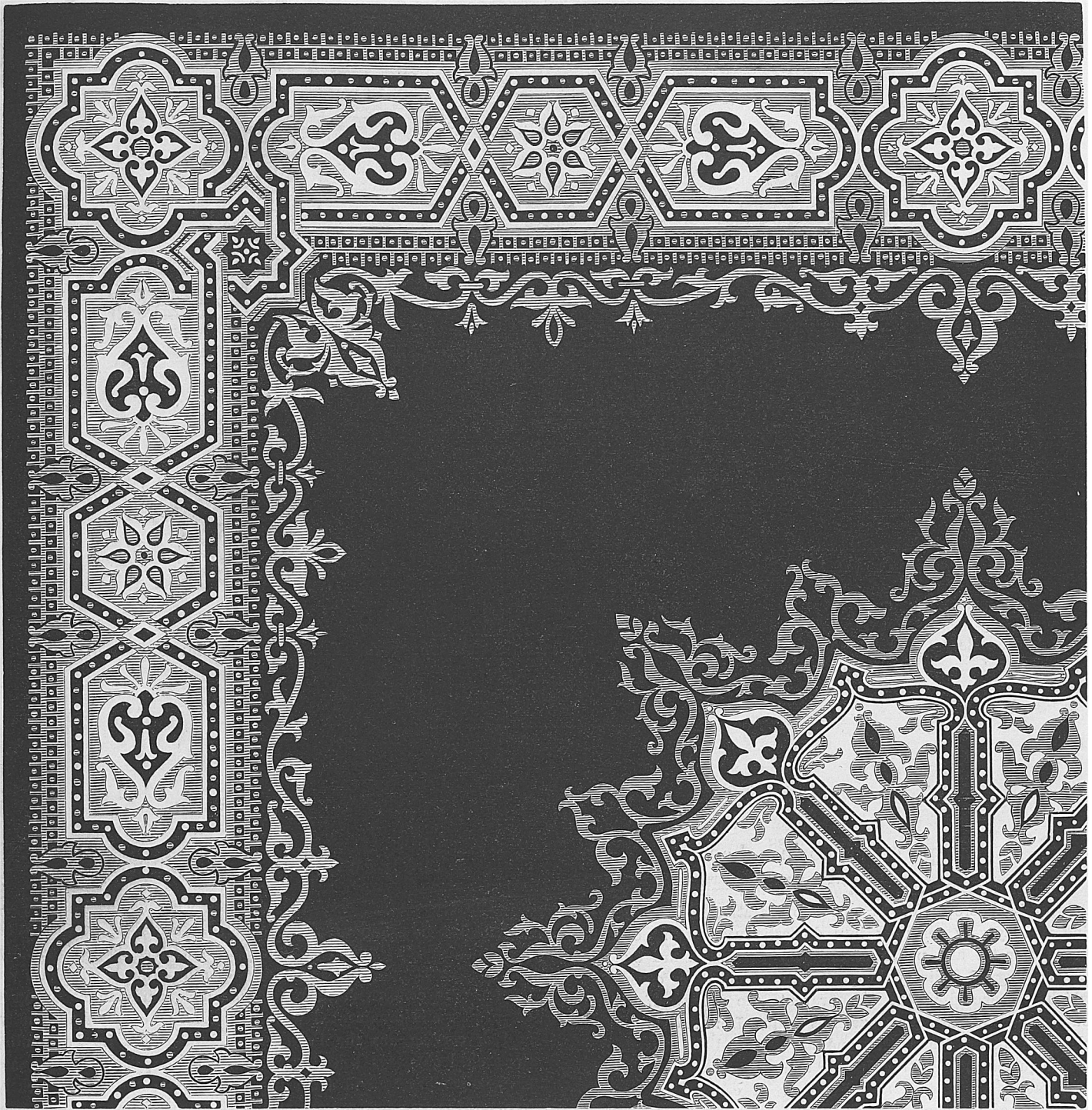


No. 19. Silver Church Lamp; Modern Renaissance work.

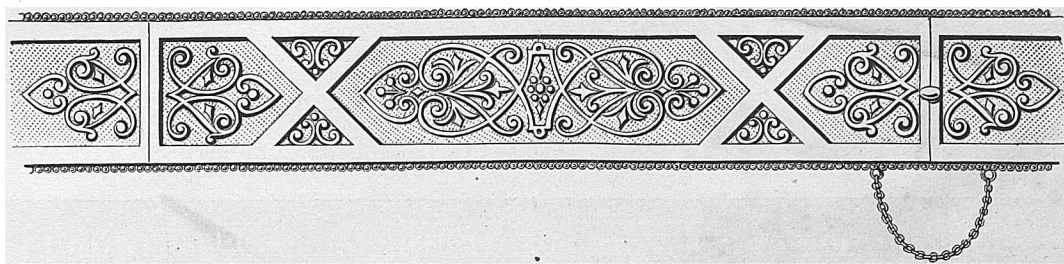


Nos. 20 and 21. Wardrobe in hard wood, with bronze mountings of under drawer, capitals, mouldings and crowning cornice enriched with partial gilding.

For full size details see Nos. 1 and 2 of Supplement.



No. 22. Pattern for Textile Fabrics, representing Cover in brown and olive wool, interwoven with yellow silk.



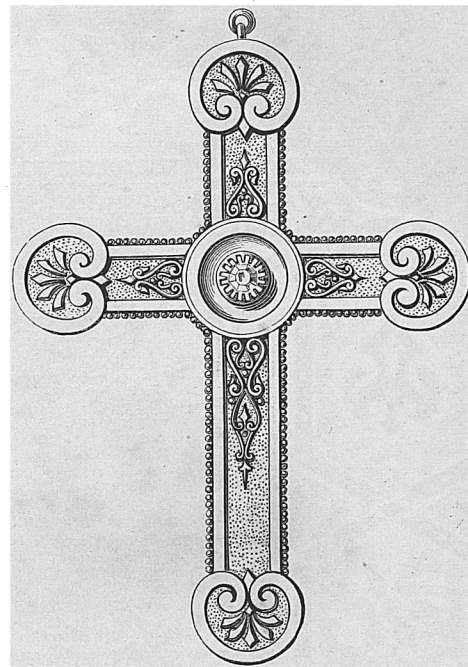
No. 23.



No. 24.



No. 25.



No. 26.

No. 23. Jewellery. Bracelet, Brooch, Ear-pendants, and Cross; Modern Renaissance work. From designs of Mr. J. Schnorr, Stuttgart.

VARIOUS.

Transparent Colorless Lacquer.

Under this name, says *Scientific Opinion*, Messrs. Brodie & Middleton, of Longacre, offer for sale a preparation which promises to find its way very generally into domestic use. Every one knows that the lustre and polish of ordinary brasswork are due to the thin coating of ordinary lacquer with which it is covered, and which, by excluding the air, prevents the process of oxidation. But frequent cleansing removes this lacquer from microscopes, door plates, Mediæval chandeliers, and so forth; and the re-coating with the lacquer is both a troublesome and expensive process. The new preparation obviates these difficulties. It can be laid on by any one with a common camel-hair brush, the object need not be heated, and the action of the air is effectually prevented. This new substance is quite liquid, dries with rapidity, and is readily removed by turpentine.

An Improved Battery.

The last improvement in galvanic batteries is that suggested by Böttger, who proposes to substitute metallic antimony for carbon. An amalgamated zinc plate is immersed in a strong solution of common salt and sulphate of magnesia. The antimony, like carbon is placed in a porous pot; but the liquid used is dilute sulphuric acid. A combination of this arrangement is said to give a stronger and more lasting current than a cell of Daniell's battery.

The New Wing of the Tuileries.

The reconstruction of the southern wing of the Tuileries — that on the side of the Seine — rendered necessary by the entire rebuilding of the Pavilion of Flora, at its western angle, is rapidly approaching completion, so far as the front towards the Place du Carrousel is concerned. The two pavilions surmounted by open campaniles and ornamented with allegorical statues and an infinity of rich carving are the Pavilions Lesdiguières & La Trémouille, the arched gateways beneath which are appropriated to foot-passengers passing to and from the quay, while the larger arches, between the two towers, are set apart for carriages. A long gallery above connects the Tuileries and the Louvre; and in the block of buildings to the right is found the new Salle des États, the decorations of which are now being proceeded with. Twelve allegorical statues, destined to surmount the Corinthian columns in the basement wall of the Salle, have arrived within the last few days. The ceiling of the new gallery will represent the Pleasures, Games, and Loves escorting Bacchus; the execution being intrusted to the pencil of M. Carrier-Beleuze. Indeed, the chief point in these new buildings is the richness of the decorative element. At a time when vulgarity has, in many instances, invaded the domain of art, it is worthy to note the delicate taste and extremely ingenious inventive talent displayed by the architect of this building, M. Lefuel.